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FOLK METHODOLOGY

Name of dance form: Dollu Kunitha

Place of origin: Raichur, Tumkur, Belgavi, Shivmogga parts of Malnad, Hassan, Vijayapura

Prevalent areas: — 11 —

MOVEMENT

HARMONIOUS DANCE ✓

Expanded Dance	✓
Closed dance	—

OUT OF HARMONY DANCE

Convulsive Dance	—
Weak Convulsive Dance	—

Observations on movement:

- body in harmony with rhythm
- legs always apart
- leaps, jumps and hops present
- all movement are outwoord
- big flourish of hand

THEME AND TYPES

IMAGE DANCE

Animal Dance	–
Fertility Dance / Prosperity	✓
Initiation Dance	–
Funeral Dance	–
Weapon Dance	–
Medicine Dance	–
Masked Dance	–
Astral Dance	–
Marriage Dance	–

Observations on theme:

- celebrates triumph of good over evil
- part of meravanige sampradaya / procession tradition
- heralds prosperity
- denotes abundance
- major festivals in spring and monsoon

FROM and CHOREOGRAPHY

FORM

Individual Dance	–
Couple Dance	–
Sex – Male Dance	✓
Sex – Female Dance	–
Sex – Mixed Dance	–

CHORAL/ GROUP CHOREOGRAPHY

Simple	–
Complex	✓
Place changing	✓

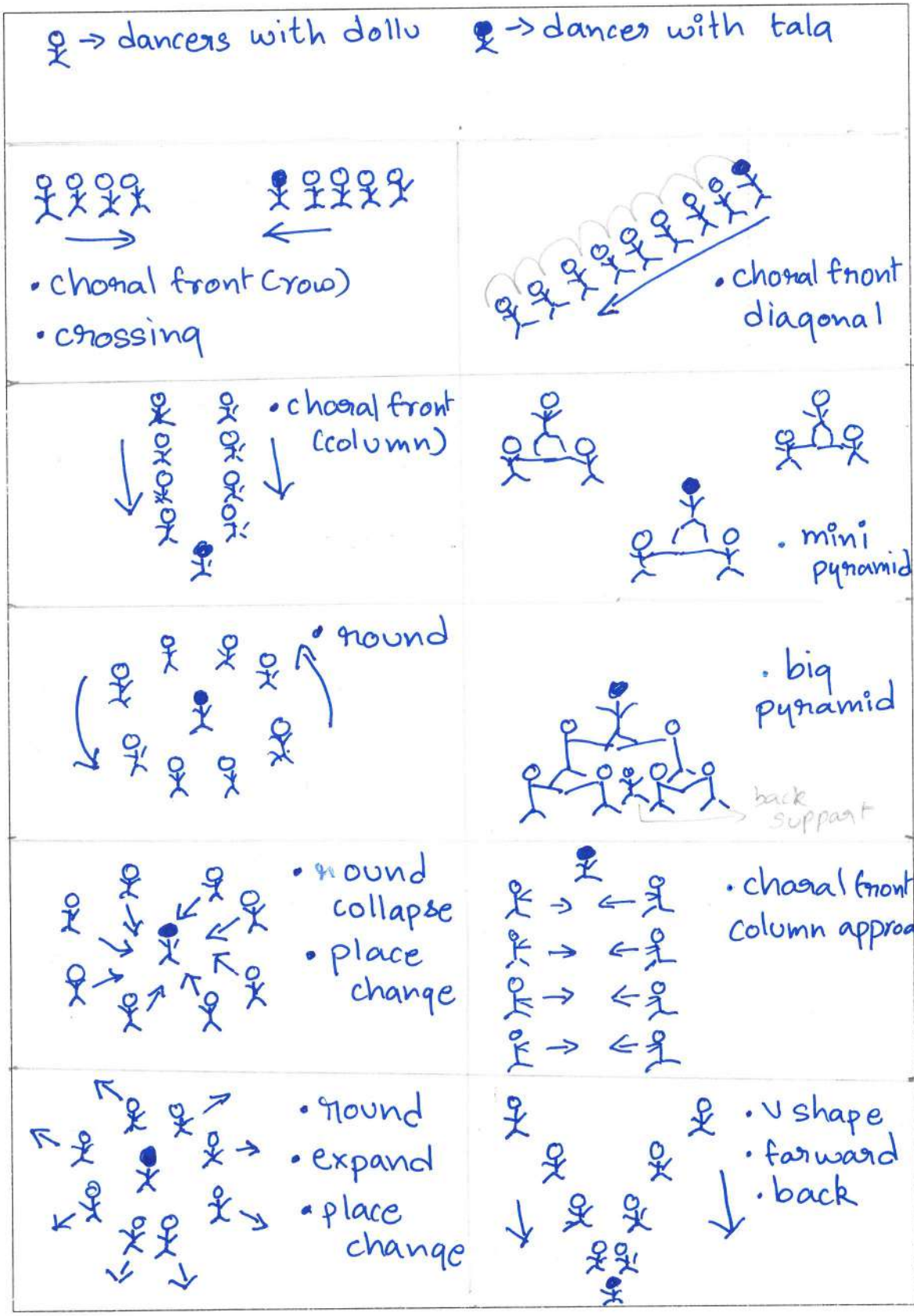
COMPLEX CHOREOGRAPHY

Round Dance	✓
Serpentine Dance	–
Choral Front Dance	✓
Return step Dance	✓
Left Dance	–
Right Dance	✓

PLACE CHANGING CHOREOGRAPHY

Crossing Round dance	✓
Quadrille Dance	–
Arch Dance	✓
Bridge Dance	✓
Chain Dance	–
Braid Dance	–

OTHER CHOREOGRAPHY PATTERN DRAWINGS



MUSIC

Nature sounds

Animal sounds	—
Introvert sound	—
Wilds leap sound	✓ "hooiyaah..."

Rhythmic sounds

First stage music	—
Second stage music	3 sounds - drum right hand with stick sharp left hand base, 3rd is metallic tala

Melody

Compass step • Graduated rhythms – very slow & soft to fast & loud • Fanfare rhythms – big finish, dramatic pauses
Rhythm • Accentuated • Sets of 8 or 10 followed by mukthaya-set of 3 - Dhin thak- 2 - Dhin thak ka, thak ka dhin - 5 - Dhindhin thak-3 – Dhin dadhinda Dhin taka-4
Execution • The speed of 2, 3, 4, 5 rhythms are varied gradually from slow to medium to fast • The method of playing - double beat, hitting on the drum creates different sound pattern
Form • High energy, fast paced • No singing or lyrical support • No melody instrument present • The muktaya/finish - Dhin da Dhin dhin da - 'Hooiya! is the signature of Dhin da Dhin dhin da - 'Hooiya! the team Dhin da Dhindin, Dhin da Dhindin, Dhinda Dindin, Dindin, Dindin Da - 'Hooiiyaahhh!'

INSTRUMENTS

Melody Instruments	—
Percussion Instruments	Dollu – two sided hollow drum – hone mara & deer skin Tala – a set of 2 flat cymbals – panchaloha or brass
Vocals	—

COSTUME

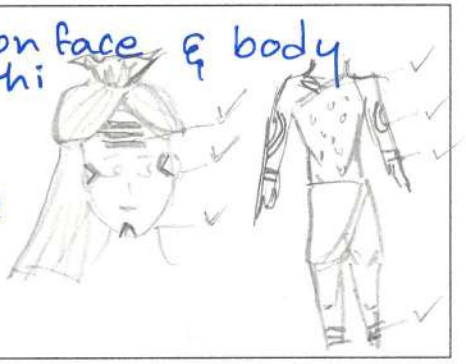
PATTERN

turban, yellow colour, long tail, fan top
shell or courie neckpiece
tiger or leopard print top
red or yellow tassels as arm band
Cross belt with woolen black thread
wristband with woole thread, shel
kambali, big thick woolen shawl
inner dhoti, now replaced by shorts
big anklets

COLOUR SCHEME	Black & Yellow
MATERIALS USED	Wool is dominant as they come from shepherd community
EMBELLISHMENTS	For turban – peacock feathers Woolen threads, tassels, bells

MAKE UP

- The Shaivite tripundra markings on face & body with white paint, arvibhuthi
- Basic foundation and powder
- Beard, moustache, cleanshave all are allowed



JEWELLERY:

- Neck – shell, cowrie or small conch tied to black thread
- Arm & wrist — " —
- Ankle – woolen thread or big anklets
- Chest – criss cross wooden thread in x shape or different pattern

PROPERTIES:

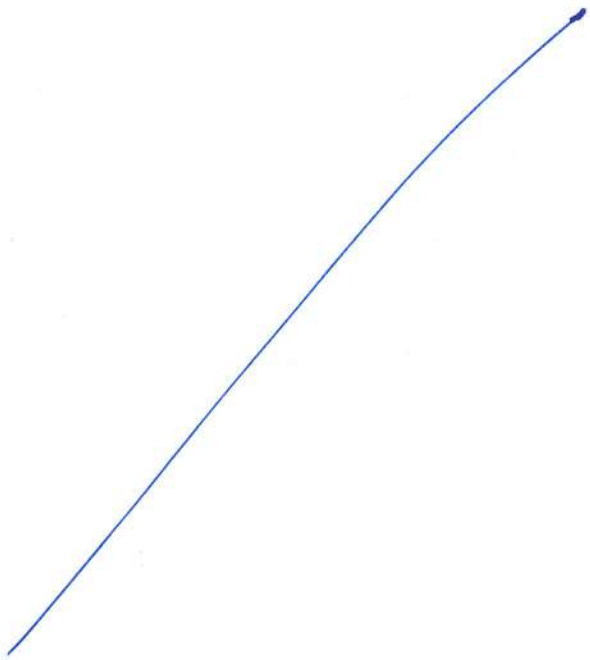
- Dollu, traditionaly made of wood & skin new dollu-steel and plastic
- Cover for dollu, colourfull with frill boarders
- Stick usually curved made of hone mara
- Tala for one dancer
- Here properties are only instruments

LANGUAGE:

Dialect	—
Script	—
Songs used	—

SONG SAMPLE

- Not applicable for this farm
- No songs or melody is used
- Only percussion is used



WORSHIP

Caste	Kuruba, Ediga
Subcaste	Halmatha
Deity	Beeranna

Folk myth/ Folklore

- The damaru in Shiva's hand itself is believed to be dollu
- Another is the myth of demon Dollasura, the evil demon was killed by Lord Shiva
- From the demons body he crafted a drum stretched the skin on the side, intestine as thread to bind, bones as stick to beat the drum
- Hence the beating of the drum signify the end of evil or bad times

Rituals:

- The dollu are considered as holy, its not touched by feet or kept on mileage
- During 'arida male habba' towards last week of June, Kuruba community keep dollu, kambali and gejje and pray to them

PRESENT STATUS

- popular dance form
- recognised in national festivals across India
- active proffesional teams found in Sagar, Tumkur, Hassan, Malnad belt, Ramanagara, Shivamogga
- many women performing teams are popular
- few teams have performed internationaly

CONTACT INFORMATION

- Sri Bhoodiyappa, Shivamogga- [redacted]
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